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The grace and melodiousness of much of the music will ensure this result for some time to come; but honest criticism must look to the future as well as to the present; and as we have faithfully chronicled its success, we are equally bound to record our opinion that we have no faith in it as an enduring work of art. Madame Lemmens-Sherrington sang the part of *Rose* charmingly; and too much credit cannot be given to Miss Poole, who, in the music allotted to her, exerted herself as earnestly as she always does; Madame Weiss, too, in the character of *Georgette*, gave an animation to the part which we were scarcely prepared for, and sustained her portion of the concerted music with much artistic feeling. Mr. G. Perren, as the lover, displayed a really good tenor voice; and if it were possible for him to shake off a tendency to force his high notes, there is yet time for him to take rank as a good operatic singer. Mr. Weiss, as *Jacques*, had the most thankless music in the opera to sing, but he sang it well, and worked like a true artist wherever his fine voice could aid the general effect. Mr. H. Corri was amusing as *Blanchec*; and Mr. Aynsley Cook sustained the small part of the recruiting captain with much spirit. Mr. Hatton was of course summoned on the stage at the conclusion of the opera; and Mr. Alfred Mellon, the conductor, was also rewarded for his exertions by a similar compliment.

We have but space to mention that Mr. Benedict's Operetta, *The Bride of Song*, has been successfully produced; and that the music, without ranking amongst the composer's best works, is sufficiently good for the purpose. The little opera glides on smoothly, but without exciting much applause; and even the pleasing singing of Miss Thirlwall will, we think, not ensure for it a lasting popularity.

HER MAJESTY'S THEATRE.

THE principal event at this establishment has been the *début* of Miss Susan Galton (a niece of Miss Louisa Pyne) in the arduous character of *Amina* in *La Sonnambula*. Only sixteen years of age, she gave unmistakable signs of the possession of vocal and dramatic powers which may one day enable her to take a high rank on the lyric stage. We only regret that the study necessary to attain this result should not have been gone through before, instead of after, a public appearance. Many portions of the part were, however, in spite of a nervousness inseparable from such a trying occasion, given with such unaffected purity of style, and such a truthful conception of the dramatic situation, as to rouse the audience to enthusiasm. The well-worn operas which have formed the attraction since the opening, have been given during the month, the cast of each suffering from the continual departure of artists already identified with the principal characters, to such an extent as to render it utterly impossible to know who may be expected to appear on any particular evening. This want of a regular working company becomes more and more felt by those who would wish to support Mr. Harrison in his undertaking.

ROYAL SOCIETY OF FEMALE MUSICIANS.

A VERY good Concert was given by this Society on Tuesday, the 18th ult., at the Hanover-square Rooms, the programme consisting entirely of Chamber Music. The principal features of attraction were Beethoven's Trio in E flat (Op. 70), for pianoforte, violin, and violoncello (performed to perfection by Mr. Otto Goldschmidt, Herr Ludwig Strauss, and Mr. Daubert); and Schumann's "Theme and Variations" for two pianofortes, well played by Mr. Otto Goldschmidt and Mr. W. G. Cusins. Mr. Cusins also gave, in excellent style, Thalberg's "Mosè in Egitto" on the pianoforte; and Mr. John Thomas fully sustained his reputation as one of our first harpists; by his execution of an effective piece by Parish Alvars, called "*Imitazione del Mandolino*." The vocalists were Madlle. Liebhart, who was encored in Beignani's new

"Guards' Waltz;" Madlle. Enequist, the Swedish singer, who sang "Bel raggio" with true dramatic energy; Madame Sainton Dolby, who gave a new and clever song, by Herr Meyer Lutz, called "The Carrier Dove;" Miss Eliza Hughes, Mr. Winn, Mr. Allan Irving, and the "Orpheus Glee Union." The concert, which gave the utmost satisfaction to a crowded audience, was under the direction of Professor Sterndale Bennett.

SACRED HARMONIC SOCIETY.

HANDEL's Oratorio, *Judas Maccabeus*, has been given with excellent effect by this Society, in spite of the indisposition of Mr. Sims Reeves, whose place was very ably supplied by Mr. Wilbye Cooper. Madame Lemmens-Sherrington, who sang the principal *soprano* part of the Oratorio, appears likely to earn for herself as prominent a place in sacred, as she has already done in secular, music. Nothing could be finer than her execution of the solo, "From mighty Kings;" and we must also mention in the highest terms of praise Miss Banks's chaste delivery of the air, "Pious orgies." The other vocalists were Madame Sainton-Dolby, Mr. Montem Smith, and Mr. Weiss. The band and chorus were thoroughly efficient; and the Oratorio created a marked impression upon a crowded audience.

CRYSTAL PALACE.

THE programmes of the Saturday Concerts have been sufficiently interesting during the past month to attract large audiences to this ever cheerful place of resort. Beethoven's Symphony No. 8, Haydn's Symphony in G minor, and Spohr's "Seasons," have been the principal classical orchestral works; and Mendelssohn's brilliant *Capriccio* in B minor, with Herr Dannreuther as pianist, and the same composer's violin *Concerto*, well played by Herr Ludwig Strauss, have been the most prominent solo performances since our last notice. With every respect for the talent of all the German artists who find a ready welcome at the Crystal Palace, we indulge a hope that the audience may occasionally be reminded that we have resident English performers on these instruments, whose position in the profession should, at least, entitle them to a hearing. To name only two amongst the many which occur to us at the moment, we may mention Mr. Lindsay Sloper and Mr. Henry Blagrove.

An interesting concert was given at the Music-hall, Swansea, on the 15th inst., when *The Bard*, a Cantata, by Dr. Monk, organist of York Minster, was performed with instrumental accompaniments, and a chorus of 100 voices. We are always glad to welcome the representation of a work of this pretension, because we feel that little can be done towards the elevation of the taste of an audience where programmes made up of scraps from operas form the staple of the musical entertainment of a town. On this occasion, a work not only written in a good school, but in itself of a high degree of merit, was submitted to a crowded audience; and the result was in the highest degree satisfactory. The Cantata is composed for a baritone voice and chorus (the words selected from Gray's *Ode*), and contains much writing of a far higher character than we are accustomed to in this species of composition. The bold opening March, in C major, contrasts well with the first chorus, "Ruin seize thee, ruthless King," which has a vigorous subject in C minor, and is skilfully harmonized. The chorus for eight voices, "Cold is Cadwallo's tongue," is exceedingly effective, the voices not being in any part clogged with those superabundant harmonies which too often interfere with the natural and melodious flow of the several parts. In a musical point of view, however, the best chorus is the last, "Bright rapture calls," which is a well-wrought fugue, written for a double chorus of eight voices, commencing with a strongly marked subject in C major. The Incantation is also a chorus deserving of much

praise; but we know how difficult it is in music for Fairies or Demons to be strikingly original; seeing how Mendelssohn and Weber have already taken them under their special guardianship. Of the solos we infinitely prefer the Arietta, "Dear lost companions," which is extremely melodious, and written with a due appreciation of the poetry. Mr. J. Francis sang the part of the Bard with good emphasis; and displayed throughout the Cantata a well-trained voice and clear enunciation. Mr. Heartly conducted the Cantata with his usual precision.

ROYAL ACADEMY OF MUSIC.—The competition for the King's Scholarships took place on Monday, the 19th ult., at the Institution, Tenterden-street, Hanover-square; and for that of the Westmorland Scholarship and Potter Exhibition on the Wednesday following. The gentlemen constituting the board of examiners for the King's Scholarships were Messrs. Charles Lucas (chairman), W. Dorrell, H. C. Lunn, Mons. Sainton, and Signor Guglielmo; for the Westmorland Scholarship and Potter Exhibition: Messrs. C. Lucas (chairman), W. Dorrell, Cusins, F. R. Cox, and Signor Schira. The candidates elected were: for the King's Scholarships, Miss Margaret Watts and Mr. Francis Ralph; for the Westmorland Scholarship, Miss A. Smyth; and for the Potter Exhibition, Miss A. Kinkell. Among the candidates highly commended were: Misses Ida Henry, M. Buels, M. Bauermeister, C. E. Kingdon, F. M. Kingdon, and Messrs. W. A. S. Kingdon and G. A. Davis; Miss E. Pitt and Miss Kellner; Miss E. Pitt and Miss J. Williams.

MUSIC HALL, STORE-STREET.—On Monday, the 5th ult., the West London Sacred Choral Society gave a performance of the Oratorio, *Isaiah*, by Jackson, of Masham, being the second representation of the work in London. There is an earnestness about the writing in this Oratorio which entitles it to the consideration of all who desire to see the highest forms of art perpetuated by sacred writers; and although the ground has already been occupied by those few who, gifted by nature, have immortalized the sacred drama, there can be no reason why others should not endeavour to follow in their steps. Many of the choral effects in *Isaiah* are exceedingly good; and there is a devotional feeling throughout the work, which, if not spontaneous, has at least the merit of being true to the spirit of the words. Mr. Jackson has evidently based his style upon good models; and the music is generally vocally written, and lying well within the register of the voices. The principal vocalists were Miss Annette Hirst, Miss Palmer Lisle, Mr. Viotti Cooper, and Mr. S. Crome, who all acquitted themselves with much credit. Mr. H. C. Freeman conducted.

Our estimate of the merits of Mr. Henry Smart's Cantata, *The Bride of Dunkerron*, seems to be confirmed by its unqualified success at the Liverpool Philharmonic Society, where it was performed on the 29th November, under the direction of the composer. We hope shortly to welcome its representation in the metropolis.

We learn with much pleasure that the stewards of the late Hereford Festival have presented to Mr. George Townshend Smith a very handsome salver, bearing an appropriate inscription, as a recognition not only of his valuable services as conductor, but as a mark of their personal esteem. Mr. Smith has addressed a letter, of which the following is a copy, to each of the stewards:—"The Close, Hereford, Dec. 7, 1864.—I thank you for your kind appreciation of my services. It is satisfactory to possess an evidence that you deem me worthy of the position of conductor to one of the principal musical institutions in England. The gratifying reception which I received from the performers, combined with the presentation of a testimonial showing that the stewards regard me with esteem, will cause the Festival of 1864 to be remembered with pride and gratitude by your obedient and faithful servant, G. TOWNSHEND SMITH." We understand that the collections at the Hereford Festival realised over £1,100.

We are glad to perceive that the sum of £5,000 has been handed over to the Birmingham General Hospital, on account of the late Festival. The graceful act of Mr. Costa in presenting his Oratorio of *Naaman* to the Festival Committee, seems likely to be suitably acknowledged by a testimonial, which shall perpetuate the event, in the form of a shield, upon which the principal incidents of the Oratorio are to be engraved.

A TRIAL has been made of Mr. Crowdy's "Recitation Service" at St. Michael's Church, Cornhill, Mr. Richard Limpus, Organist. The "Church Choirmaster," in which this new form of Chanting is advocated, is noticed in another portion of our present number; and we are glad to find that the views there propounded are likely to be tested in practice. We hear that the system has also been introduced into other churches.

ON Tuesday, the 6th ult. Mr. G. L. Cottell held a *matinée musicale* at his residence in Monmouth-road, Westbourne-grove. The performers were all pupils of Mr. Cottell, and they acquitted themselves in a very creditable manner. Mr. G. B. Allen and Mrs. Cottell accompanied the songs, &c.

A CONCERT was given in the College Memorial School, Peckham, on the 30th of November, the profits to be devoted to benevolent purposes in Peckham and Hatcham. The first part of the programme consisted of selections from the *Messiah* and *Creation*; and the second part of songs, glees, &c. Soloists: Miss Ann Howard, Miss Hart, Miss Symmons; Messrs. E. Bernarde, Grevatt, Halford, and C. Reeve. Conductor, Mr. F. Hart; pianist, Mr. Paul Jerrard, organist of St. Paul's, Lorrimore, Walworth.

THE fine new organ, just erected in the Caledonian-road Chapel, by Mr. John Squire, of Seymour-street, Euston-square, was opened on Thursday evening, the 15th ult., by Mr. George Dore, organist of St. Thomas's-square Chapel, Hackney, assisted by Mr. J. Jordan, organist of St. Luke's Church, West Holloway. A large number of vocalists from the choirs of various churches and chapels rendered most effective aid. Mr. James F. Gardener, who played on Sunday the 18th ult., is likely to have the appointment of organist.

Reviews.

THE CHURCH CHOIR-MASTER. *A Critical Guide to the Musical Illustration of the Order for Daily Prayer.* By John Crowdy.

Whatever may be the ultimate effect of Mr. Crowdy's exertions to promote the reform of Church Music, there can be little doubt that he is an earnest and conscientious devotee to the cause; and that he has not rushed to conclusions without much thought. If we disagree with him at all, it is not from any conservative feeling that "whatever is right," as regards the form of our musical service; but that we fear, in his anxiety to devise a system which shall enable a congregation to feel that every word of the sacred writings is duly represented by a note, he has only succeeded in substituting a somewhat tiresome *succession* of chants for the *one* which, monotonous though it be, is easily impressed upon the memory, and is, with all its defects, more like a spontaneous expression of pure devotional feeling. To do Mr. Crowdy full justice, we believe that he is by far too radical in his reform to become practical; and that in his heart he would prefer the simple "monotone" of the words to all the barred music that could be written to them. One extract from his book will, we think, confirm this. Speaking of monotonic recitation, he says: "In this way, to read the Psalms in monotone is the most perfect possible method of leaving the words to themselves. To monotone them is therefore a practice artistically sound; and being easy, is a safe escape from the intolerable inelegancies of the existing system of chanting." Quite true in theory;—but now for the compromise between the two systems: "But that ecclesiastical musicians are to rest content with the monotone, as a musical vehicle for